

CATALANI'S "LORELEY" GIVEN BY METROPOLITAN

Tuneless Opera Given Excellent Performance at the Academy

The first performance in this city of Catalani's opera, "Loreley," was given at the Academy of Music last evening by the Metropolitan Opera Company with a strong cast, and it proved to be a charming work.

The opera is more of scenic effects than of single vocal numbers than of continuity and dramatic effects. The writing is vocal in the extreme and there are many places in the score in which the vocal line is not one of the great post-Verdian compositions.

The orchestration is striking, but the effect of the whole is marred by the dramatic situations. Catalani has the tendency to change from a minor key in which great emotion is depicted into the parallel major, thus creating a change in the emotional content where the dramatic situation remains unchanged.

The work of the members of the cast was very good. As has been said, the roles make no great dramatic demands and the vocal requirements are mostly lyric, in which the cast of last evening especially excelled.

But on the whole the opera was delightful and Mr. Gatti-Casazza deserves the thanks of the Philadelphia opera-goers for giving us the opportunity of hearing the work, even if it be not among the greatest of the past half century, it is well worth a hearing.

It is a long opera, but the audience remained to the end, a sure sign that opera attendants that the opera is holding the interest of the auditors.

The opera was superbly staged, the scenic effects being very fine and several times provoking the audience into spontaneous applause. The illusion of the water spirits disposing themselves in the second and third acts is effective. The dances were designed by Mme. Galli and carried out the spirit of the opera, as her work always does.

GALA CONCERT AT THE WANAMAKER STORE

Philadelphia Orchestra Appears With Marcel Dupre and Charles Courboin

One of the great musical events of the season was given last evening at the Wanamaker store in the shape of a gala concert with Marcel Dupre, organist of Notre Dame Cathedral, and Charles M. Courboin, solo organist, in association with the Philadelphia Orchestra, conducted by Mr. Stokowski.

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the centenary of Cesar Franck, one of the greatest of all composers for the organ, and therefore his compositions had an important place on the program.

M. Courboin played with orchestra the Allegro Maestoso from Widor's Sixth Symphony and the C minor Passacaglia of Bach, orchestrated by Mr. Stokowski, which the orchestra played at the last concert in the Academy.

As solo numbers he gave Alexander Finlay's "Up the Saguenay" and a brilliant and original conception which has been perhaps the principal feature of his performances heretofore.

The orchestra played the B minor suite for flute and orchestra, the solo flute part being superbly performed by Mr. Kincaid, and the Finale to Act III of "Die Walkure."

It is to be regretted that this great concert came on an evening when so many other musical events of the first importance were given, as it was a performance which would have been in the city would have liked to hear.

Oh, no, it was not Herbert J. Tilly who wore a long wig and with baton carefully poised in his nimble digits led his bedecked men and bejeweled damsels through the intricacies of his mighty work.

Handel admired his work and in his career never said so, "I was a great work, for he also said so. He once fully explained to his distinguished audience that any faults that might be made were not his but that of the chorus or pianist, Mr. Dunder (William Silvano Thunder)."

Verily it was a unique setting. The large meeting room of the club has been completely transformed into a replica of an early eighteenth century drawing room. With such a metamorphosis it was easy to carry the time back a few of the ages that had rolled by and live again in spirit with the great composer.

The entire chorus was also dressed in powdered wigs, the women with their curls hanging coily over the neck, and the men with their ribbons and bows, and the old panniers and court costumes were colorful indeed.

The entire "Messiah" was not sung, but many were the excerpts chosen from the most beautiful parts, course, the famous Hallelujah Chorus was given, and the room rang to the familiar strains of rejoicing. The choral work was excellent, the most difficult numbers being given without a hitch; and while the room was a little too small to enable one to get the full effect, nevertheless the ensemble was pleasing in every respect.

The soloists had no easy time of it, either. With Mr. Thumler as accompanist, the different recitals and arias were well rendered. The soloists included Elsa Lyons Cook, Ethel Richter Wilson, Hattie Phillips Yarnall, Ednyfed Lewis and John Vandervort.

The performance was to be a replica of a rehearsal of the chorus under Handel in the presence of the King just before the first public production in Dublin. The invitations to the private hearing were sent out by Handel for September 12, 1741.

The concert was given in honor of the centenary of Cesar Franck, one of the greatest of all composers for the organ, and therefore his compositions had an important place on the program.



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